

harmonia-uitgave

# andré campra

(1660 - 1744)

## in convertendo

pseaume cxxv

(dr. hans van dijk)



MIXED CHOIR, SOLI, ORCHESTRA AND ORGAN



# André Campra: In convertendo

## VOORWOORD

André Campra werd geboren omstreeks 1 december 1660 in Aix-en-Provence. Na zijn priesterwijding in 1678 bekleedde hij aan verschilende kerken het ambt van kapelmeester, van 1694 tot 1700 aan de "Notre-Dame" in Parijs. In 1723 werd hij kapelmeester aan het hof en deze post behield hij tot aan zijn pensionering in 1735. Hij overleed op 29 juni 1744 in Versailles. Campra werd in zijn tijd vooral gevierd om zijn opera's waarin hij aansluit bij de stijl van Lully. Van zijn talrijke werken is tot op heden nog maar een klein gedeelte gepubliceerd.

Het psalmmotet "In Convertendo" werd in 1703 voor het eerst gepubliceerd in het derde deel van een aan Campra gewijd "Recueil des motets", gedrukt op de persen van de gerenommeerde firma Ballard te Parijs. Waarschijnlijk is het werk omstreeks 1700 ontstaan. Het was Campra's eerste kerkelijke kompositie in grote bezetting. Het werk moet in die dagen zeer populair zijn geweest aangezien het keer op keer herdrukt werd. Kort voor zijn dood heeft de komponist het vrij ingrijpend omgewerkt en de bezetting gereduceerd.

Onze uitgave is een transcriptie van de Ballard-uitgave van 1703. Toevoegingen die niet in de bron staan worden tussen haakjes geplaatst. De bron is zeer nauwkeurig waar het de noten betreft, echter staan in de becijfering van de orgelpartij een aantal drukfouten en verkeerde plaatsingen van cijfers onder de noten die in onze uitgave stilzwijgend zijn verbeterd. Een kruis, mol of herstellingstekens geldt in de bron steeds voor één noot, in een moderne uitgave is het nodig deze voor volgende noten in dezelfde maat opnieuw te noteren, zoals bijvoorbeeld gebeurd is in maat 72 van n° III, 2e viool: herstellings-teken vóór de laatste noot. Ook deze tekens zijn stilzwijgend aangevuld. De volgende bijzondere gevallen zijn te vermelden:

- n° IV, maat 32, de laatste noot: becijfering geeft een mol, daarom is deze ook in de zangstem toegevoegd. Analog maat 64.
- n° VII, maat 77, 5e achtste in bas en continuo: mol toegevoegd; becijfering en 1e noot sopraan geven herstelde b'.
- n° II, maat 40, orgel: de akkoordverbinding met tritonus b'/es' is volgens de becijfering maar ongebruikelijk voor die tijd. Wordt de es' hersteld tot e' dan ontstaat een nieuwe akkoordverbinding die ongebruikelijk aandoet.

De verschillende partijen, door Campra in 8 verschillende sleutels genoteerd, zijn in de thans gebruikelijke notatie overgebracht. Alle versieringen zijn uitgeschreven uitgezonderd die waar de komponist volstaat met het teken "+"; voor de oplossing van dit teken bestaan

geen vaste regels. In dit geval is het feit dat er een versiering moet komen belangrijker dan de vraag welke versiering dit moet zijn. Verder is de orgelpartij in deze uitgave geheel volgens de becijfering uitgewerkt. Opzettelijk is deze zo eenvoudig mogelijk gehouden. Het is bekend dat in Campra's tijd de stemvoeringen veel vrijer waren, soms zelfs tot zelfstandige tegenstemmen konden uitgroeien; aan de hand van de hier genoteerde akkoorden zal een goede continuo-speler de juiste weg gemakkelijk vinden terwijl de dirigent die aan simpele akkoorden de voorkeur geeft geen enkele moeilijkheid ondervindt.

Enkele praktische wenken, in praktijkervaring opgedaan:

Wellicht geldt de toevoeging "et de hautbois" bij de violen in koor V ook voor de "Prélude" en de beide andere koren. Waar de omvang van het instrument overschreden wordt kan gepauzeerd, resp. geoktaard worden. In de "Prélude" heb ik de hobo's en fagotten laten zwijgen vanaf maat 8, 2e tel tot en met maat 10, 1e tel en vanaf maat 12, 2e tel tot maat 16, 2e tel met een opmaatfiguur van een zestiende in hobo 1 en viool 1. In koor V heb ik van alle uit 6 achtste noten bestaande figuren (maat 90 e.v.) de eerste twee noten gepunteerd laten spelen.

In n° VI, maat 43, geeft Campra's aanwijzing "toutes les basses" geen erg bevredigend resultaat: de baslijn wordt hier te zwaar. Ik heb deze passage door solo-cello met orgel laten spelen, de ritornellen door 4 solo-violen en alten.

Men diene steeds voor ogen te houden dat deze partituur zoals Campra hem noteerde slechts een "geraamte" is dat verdere instrumentale verdubbelingen (fluiten, engelse hoorns, etc.) heel goed kan verdragen, zoals trouwens ook blijkt uit de bewerking - hierboven genoemd - die hij zelf vervaardigde en waarbij de gehele baritonpartij in het koor werd vervangen door fagot. Deze zaken werden door de 18e-eeuwer blijkbaar even onbevangen geakteert als de vele "open kwinten" (bijv. n° VII, maat 79, 1e viool en continuo) die in dit werk voorkomen.

Rest mij mijn hartelijke dank uit te spreken aan mijn vriend en oud-leermeester Harry Mayer voor zijn hulp bij het uitwerken van de orgelpartij en aan mijn geachte collega Dr. Alfons Annegarn voor zijn medewerking en toestemming het exemplaar van de kostbare Ballard-druk uit de bibliotheek van het Instituut voor Muziekwetenschap te Utrecht te mogen gebruiken om deze uitgave te kunnen verzorgen.

Voorendaal, mei 1982

Dr. Hans van Dijk

## PREFACE

André Campra was born on about 1st December 1660 in Aix-en-Provence. After his ordination in 1678 he held the post of director of music at various churches, including the Notre Dame, Paris, from 1694 till 1700. He became director of the Chapel Royal in 1723 and held this post until his retirement in 1735. He died at Versailles on 29th June 1744. In his time Campra was particularly celebrated for his operas modelled on the style of Lully. Until now only a small amount of his numerous works have been published.

The psalm motet "In Convertendo" was first published in 1703 in the third volume of a "Recueil des motets" devoted to Campra and printed on the presses of the well-established firm of Ballard, Paris. The work was probably composed in about 1700. It was Campra's first sacred composition scored for large forces. The work must have enjoyed great popularity at the time in view of the fact that it was reprinted time and time again. Shortly before his death the composer revised it fairly radically and reduced the scoring.

Our edition is a transcription of the Ballard edition of 1703. Additions which are not in the source have been placed in brackets. As far as the notes are concerned the source is particularly exact; in the figured bass part for the organ, however, there are a number of printing errors, and figures placed incorrectly under the notes, which have been tacitly corrected in our edition. In the source a sharp, flat, or natural sign applies to only one note; in a modern edition it is necessary to write them again for other notes in the same bar, as has been done for example in bar 72 of no. III, 2nd violin: natural sign before the final note. These signs too have been tacitly supplemented. The following exceptional cases may be mentioned:

No. IV, bar 32, final note: figured bass gives a flat, which has thus been added to the vocal part. Analogous to bar 64.

No. VII, bar 77, 5th quaver in bass and continuo: flat added; figured bass and first note of soprano give b natural.

No. II, bar 40, organ: the harmonic progression with the tetrachord b/e flat follows the figured bass but is unusual for the period. If the e flat is changed to e natural then the progression created also seems unusual.

The various parts written by Campra in 8 different clefs, have been transcribed into the now customary notation. All ornaments have been written out except those where the composer has made do with the sign "+"; there are no fixed rules for the interpretation of this sign. In this case the fact that an ornament is to be made is more important than the question which ornament this should be.

Further, the organ part in this edition has been realised entirely in accordance with the figures. This has deliberately been kept as simple as possible. It is known that in Campra's time the flow of the parts was much freer, sometimes even creating independent counterpoint; a good continuo player, using the chords written here, will easily find the right course, whilst the conductor who prefers simple chords will not encounter any difficulty.

Some hints resulting from practical experience:

Perhaps the addition "et de hautbois" to the violins in chorus V also applies to the "Prélude" and both other choruses. Where the compass of the instrument is exceeded the player can either stop or transpose an octave. In the "Prélude" I have introduced a rest for the oboes and bassoons from bar 8, 2nd beat up to and including bar 10,

1st beat and from bar 12, 2nd beat up to bar 16, 2nd beat with an up-beat semiquaver motif in oboe 1 and violin 1. In chorus V.I have had the first two notes of all the motifs consisting of 6 quavers played dotted (bar 90 etc.).

In No. VI, bar 43, Campra's direction "toutes les basses" does not produce a very satisfactory result: the bass part becomes too heavy here. I have had this passage played by a solo cello with organ, and the ritornelli by 4 solo violins and violas.

It should be borne in mind that the form in which Campra wrote this score is only a "framework" which can very well tolerate further instrumental doublings (flutes, cor anglais, etc.), as indeed also appears from the above-mentioned arrangement from his own hand in which the entire baritone part in the choir was replaced by a

bassoon. In the 18th century these matters were apparently just as open-mindedly accepted as the many "open fifths" (e.g. No. VII, bar 79, 1st violin and continuo) which occur in this work.

It only remains for me to express my sincere thanks to my friend and former tutor Harry Mayer for his help in the realisation of the organ part, and to my esteemed colleague Dr. Alfons Annegarn for his assistance and permission to use the copy of the valuable Ballard edition from the library of the "Instituut voor Muziekwetenschap" in Utrecht to edit this publication.

Voerendaal, May 1982

Dr. Hans van Dijk

100 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



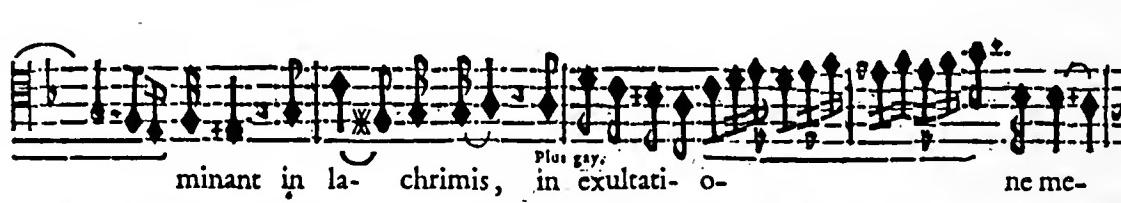
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

# IN CONVERTENDO DOMINUS

## PSEAUME CXXV

### [I] Prélude

Gravement

André Campra

(1660—1744)

edited by Dr. Hans van Dijk

Hautbois

Bassons

Violons

[Altos]

Basse de violon  
et continue  
[Vc, Cb.]

Orgue  
[+ Vc. solo]

The musical score for André Campra's Psaume CXXV, Part I: Prélude, is presented on six staves. The instruments are Hautbois, Bassons, Violons (two staves), Altos (two staves), Basse de violon et continue, and Orgue (+ Vc. solo). The key signature is one flat, and the time signature is common time. The dynamic marking 'Gravement' is used throughout. Measure numbers 6, 6, 6, and 6 are indicated at the bottom of the page.

5

Treble staff: Measures 5-8 show eighth-note patterns. Measure 7 starts with a bass note followed by eighth-note pairs.

Alto staff: Measures 5-8 show eighth-note patterns. Measure 7 starts with a bass note followed by eighth-note pairs.

Bass staff: Measures 5-6 show eighth-note patterns. Measure 7 starts with a bass note followed by eighth-note pairs.

Bass staff (continuation): Measures 5-8 show eighth-note patterns. Measure 7 starts with a bass note followed by eighth-note pairs.

Treble staff: Measures 9-10 show eighth-note patterns. Measure 11 starts with a bass note followed by eighth-note pairs.

Alto staff: Measures 9-10 show eighth-note patterns. Measure 11 starts with a bass note followed by eighth-note pairs.

Bass staff: Measures 9-10 show eighth-note patterns. Measure 11 starts with a bass note followed by eighth-note pairs.

Bass staff (continuation): Measures 9-10 show eighth-note patterns. Measure 11 starts with a bass note followed by eighth-note pairs.

5

Treble staff: Measures 13-14 show quarter-note chords. Measure 15 starts with a bass note followed by eighth-note pairs.

Bass staff: Measures 13-14 show quarter-note chords. Measure 15 starts with a bass note followed by eighth-note pairs.

Musical score for three staves (treble, alto, bass) and basso continuo. The score consists of three systems of music. The top two staves are treble clef, and the bottom staff is bass clef. The basso continuo part is indicated by a bass clef and a bass staff below it, with a bassoon-like symbol. The music includes various note heads, stems, and rests. Measure numbers 6, 6 $\sharp$ , 7, 6, 7, 6, 4, 3 $\sharp$ , and 6, 6 are written below the basso continuo staff.

13

13

6 6 6 6 6 6

## [II] Duo

17 Haute contre [Alto]

Taille [Tenore]

In con - ver - ten - do Do - mi - nus ca - pti - vi -

17

6 6

20

ta - tem Si - on, fa - cti su - mus si - cut con - so - la - ti, fa - cti su - mus

24

In con-ver-ten-do Do - ni - nus ca-pti - vi - ta-tem Si - on, fa - cti  
si - cut con - so - la - ti.

28

su - mus si - cut con - so - la - ti, fa - cti su - mus si - cut con - so - la -

32

ti.

In con- ver - ten - do Do - mi - nus cap - ti - vi - ta - tem Si -

[6]

6 6

6 6

7

35

on,

on, fa - cti su - mus si - cut con - so - la - ti, si - cut con - so - la -

6

6

6

4

3#

39

fa - cti su - mus si - cut con - so - la - ti, si - cut con - so - la -

ti.

6

6

b

6

b

b

43

ti.  
In con-ver-ten-do Do-mi-nus cap-ti-vi-  
In con-ver-ten-do Do-mi-nus cap-ti-vi-ta-tem Si-

6 3 6 6 6 4

46

ta-tem Si-on, fa-cti su-mus, fa-cti su-mus si-cut con-so-la-ti,  
on, fa-cti su-mus, fa-cti su-mus si-cut con-so-la-ti.

7 4 3 9 8 6 7 6 6 4 3

50

si-cut con-so-la-  
ti, con-so-la-  
si-cut con-so-la-

6 6 6 6 7 8 6 7 7 4 3

### [III] Chœurs

Vivement

54

[Dessus] Tous [+]

Tunc re - ple - tum est gau - di - o os no - strum,

[Haute contre]

ti.

[Taille]

ti.

[Tous]

Tunc re - ple - tum est

[1r Basse]

[2 de Basse]

[Tous]

Tunc re - ple - tum est gau -

Vivement

Violons [et Hautbois]

[Altos]

Basse de violon et Basson

[Vc, Fg I]

54

Basse continue

[Vc,Cb,Fg II]

5 4 6 6

57

gau - di - o os no - strum:  
 [Tous] [=]  
 Tunc re - ple - tum est  
 (q)  
 8 gau - di - o os no - strum:  
 [Tous] +  
 Tunc re - ple - tum est  
 - di - o os no - strum, os  
 +  
 Tunc re - ple - tum est  
 gau - di - o os no - strum:  
 tunc re -  
 - di - o os no - strum, os  
 no - strum:  
 - di - o os no - strum:  
 tunc re -

57

6 7 6  
 [h]



63

strum: tune re - ple - tum est gau - di - o os no - strum:  
 - di - o os no - strum: tunc re - ple - tum est  
 ple - tum est gau - di - o, re - ple - tum est  
 ple - tum est gau - di - o os no - strum, re - ple - tum est  
 tunc re - ple - tum est gau -

63

strum: tunc re - ple - tum est gau - di - o os no - strum:  
 tunc re - ple - tum est

66

tunc re - ple - tum est gau - di - o os no - strum:  
(G)  
gau - di - o os no - strum:  
tunc re - ple - tum est gau - di - o os  
+  
gau - di - o os no - strum: tunc re - ple - tum est gau - di - o os no - strum:  
gau - di - o os no - strum: et lin-gua  
- di - o os no - strum: et lin-gua

66

4      3

70

tunc re - ple - tum est gau - di - o os  
no - strum: os no - strum:  
no - stra e - xul - ta - ti - o ne.  
no - stra e - xul - ta - ti - o - ne.

70

4 6 ♫

73

no - strum: tunc re - ple - tum est gau - di - o os  
no - stra e - xul - ta - ti - o - ne.  
tunc re - ple - tum est gau - di - o os  
tunc re - ple - tum est gau -

[HB:  $\frac{3}{2}$ ]

tunc re - ple - tum est gau -

tunc re - ple - tum est gau -

tunc re - ple - tum est gau -

73

76

no - strum:

Et lin - gua no - stra e - xul - ta - ti - o - ne,

no - strum: os no - strum: et lin - gua no - stra e - xul - ta - ti - o -

et lin - gua no - stra e - xul - ta - ti - o -

di - o os no - strum:

76

7 6 7 6 4 3

79

This page contains four staves of musical notation. The top two staves are for voices (Soprano and Alto/Tenor) and the bottom two are for piano. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics including "gau-", "di-o os", "no-", "strum:", "et lin-gua", "no-stra", "e-xul-ta", "ti-o-", "ne, e-xul-ta", "ti-", "ne.", "Tunc re-ple-tum est", "gau-", "ne.", "Tunc re-ple-tum est", and "et lin-gua no-stra e-xul-ta ti-o-ne.". The piano part provides harmonic support with sustained notes and rhythmic patterns.

82

no - stra, et lin - gua no - stra e - xul - ta - ti - o ne. Tunc re - ple - tum est  
o - - - ne, tunc re - ple - tum est gau - - di - o os no - strum:  
- di - o os no - strum:  
gau - - di - o os no - strum: et lin - gua  
Tunc re - ple - tum est gau -

82

85

gau - di - o os no - strum, re - ple - tum est gau - di - o os  
 gau - di - o os no - strum, os no - strum: et lin - gua no - stra c - xul - ta - ti -  
 et lin - gua no - stra c - xul - ta - ti - o -  
 no - stra c - xul - ta - ti - o - ne.  
 Tunc re -  
 di - o os no - strum:

85

88

no - strum et lin - gua      no - stra e - xul - ta - ti - o - ne.

o - ne.

Tunc re - ple - tum est gau -

- ne, et lin - gua      no - stra e - xul - ta - ti - o - ne.

ple - tum est gau - di - o os      no - strum:

tunc re -

et lin - gua      no - stra e - xul - ta - ti - o - ne.

A musical score for five staves. The top staff is in treble clef, B-flat key signature, and common time. It contains measures 1 through 4. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern followed by eighth notes. Measure 4 ends with a sixteenth-note pattern. The second staff is also in treble clef, B-flat key signature, and common time, continuing the eighth-note pattern from measure 1. The third staff is in bass clef, B-flat key signature, and common time, featuring eighth-note patterns. The fourth staff is in bass clef, B-flat key signature, and common time, showing eighth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time, with eighth-note patterns.

Musical score for piano, page 10, system 2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 88 begins with a half note followed by a eighth note tied to a sixteenth note. This is followed by a eighth note tied to a sixteenth note, a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note. The bass staff has a eighth note tied to a sixteenth note, a eighth note tied to a sixteenth note, a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note.

91

- di - o os no - - strum, tunc re - ple - tum est gau -

Tunc re - ple - tum est gau - di - o, re -

ple - tum est gau - - di - o os no - strum:

Tunc re - ple - tum est gau -

6 6 7 6 6 6

Tunc re - ple - tum est gau - di - o os no - strum:

- di - o os no - strum,

tunc re - ple - tum est gau -

ple - tum est gau - di - o os no - strum:

et lin - gua

et lin - gua no - strum: e - xul - ta - ti - o - ne.

- di - o os no - strum et lin - gua

97

tunc re - ple - tum est gau - di - o os no -  
di - o os no - strum, os no - strum:  
no - stra e - xul - ta ti - o ne, et lin - gua no - stra e - xul -  
no - stra e - xul - ta ti - o ne, tunc re - ple - tum est gau - di - o os

+ +

tunc re - ple - tum est gau -

ne, tunc re - ple - tum est gau - di - o os

97

4 6 6½

100

The musical score consists of six staves. The top four staves are for three voices (Soprano, Alto, Tenor) and basso continuo. The voices sing in Latin, with lyrics appearing below the notes. The basso continuo staff uses a bass clef and includes a bassoon part with slurs and a cello/bass part with eighth-note patterns. Measure 100 starts with a soprano melodic line. Measures 101-102 show the alto and tenor entries. Measures 103-104 feature the basso continuo parts. Measure 105 concludes the section.

strum: et lin - gua no - stra, lin - gua no - stra e - xul - ta - ti - o ne, et lin - gua  
 et lin - gua no - stra, tunc re - ple - tum est gau - di - o os  
 ta - ti - o - ne, e - xul - ta - ti - o ne, tunc re -  
 di - o os no - strum:  
 no - strum: et lin - gua no - stra e - xul - ta - ti - o - ne, e - xul -

100

The score continues with two staves. The top staff shows the soprano and alto parts, while the bottom staff shows the basso continuo (bassoon and cello/bass) parts. Measures 106 and 107 show rhythmic patterns primarily in the continuo section.

103

no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti - o - ne.

no - strum: tunc re - ple - tum est gau - di - o os no - strum.

ple - tum est gau - di - o, et lin - gua no - stra e - xul - ta - ti - o - ne.

tunc re - ple - tum est gau - di - o os no - strum, os no - strum.

ta - ti - o - ne.

103

## [IV]

Gravement et piqué

Violons

Violins

The score consists of four staves. The top two staves are for Violins (I and II), both in treble clef and common time. The third staff is for Altimas (Alto voices) in bass clef. The bottom staff is for Basso continuo (Bassoon and Cello) in bass clef. The music features eighth-note patterns and some sixteenth-note figures. Measure numbers 6 and 6 are indicated below the basso continuo staff.

Basse continue  
[+ Vc,Cb.]

This section continues the musical score from the previous page. It includes the same four staves: Violins I and II, Altimas, and Basso continuo. The music continues with eighth-note patterns and sixteenth-note figures. Measure numbers 6 and 6 are again indicated below the basso continuo staff.

13

6 6 $\sharp$

I

6 6 $\sharp$

I

20

1.)

6

1.) Uitvoering als in maat 9

H.U. 3441

27 Recit. de Taille, ou de Bas-Dessus

Tunc di - cent in - ter gen - tes: ma - gni - fi -

[Vc. solo] 6

32

ca - vit do - mi - nus fa - ce - re cum e - is. Ma - gni - fi -

6 6 b 6 4 3 6

38

ca - vit, ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e -

6 6# 6 6 4 # 6 6# 4 3#

44

is. Ma - gni - fi - ca - vit, ma - gni - fi - ca - vit do - mi - nus

50

fa - ce - re cum e - is. Tunc di - cent in - ter gen - tes:

56

ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e - is,

62

ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e -

## [V] Chœurs

67

[1r. Dessus]

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -

[2 de Dessus]

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -

[Haute contre]

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -

[Solo] [Taille]

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -  
[Tous]

is.

Mag - ni - fi - ca - vit do - mi -

[1r. Basse]

Mag - ni - fi - ca - vit do - mi -

[2 de Basse]

Mag - ni - fi - ca - vit do - mi -

Mag - ni - fi - ca - vit do - mi -

## Premier Dessus de Violon et de Hautbois

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -

Second Dessus de Violon et de Hautbois

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -

[Altos]

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -

[Violoncello]

Magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi -

67

Petit Chœur

Basse de Violon et Continue  
[Vc, Cb, Fag.]

Tous

73

Music for voices (Soprano, Alto, Tenor, Bass) and basso continuo. The vocal parts sing in four-part harmony. The basso continuo part is provided by a harpsichord or organ, indicated by a bass staff with a harpsichord/bassoon icon.

Text (Latin):

- nus, fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi -
- nus, fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi -
- nus, fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi -
- nus, fa - ce - re no - bis - cum: magni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: magni - fi -
- nus, fa - ce - re no - bis - cum: magni - fi -
- nus, fa - ce - re no - bis - cum: magni - fi -
- nus, fa - ce - re no - bis - cum: magni - fi -

Continuation of the musical score for voices and basso continuo, showing measures 73-8.

73

Music for voices (Soprano, Alto, Tenor, Bass) and basso continuo. The vocal parts sing in four-part harmony. The basso continuo part is provided by a harpsichord or organ, indicated by a bass staff with a harpsichord/bassoon icon.

Text (Latin):

Petit Chœur

Tous

A musical score consisting of five staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom staff in bass clef. All staves are in common time (indicated by '4'). The first four measures show a repeating pattern of eighth and sixteenth notes. In the fifth measure, the first staff has a '+' sign above the note heads, while the other staves have a '-' sign. The sixth measure shows a continuation of the pattern. The final measure of each staff concludes with a half note followed by a fermata, and the measure ends with a circled '3' indicating a three-beat pulse.

Musical score for orchestra and choir, page 10, measures 80-85. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one flat, and a tempo marking of 80. It contains six measures of music. The bottom staff is for the choir, featuring a bass clef, a key signature of one flat, and a tempo marking of 3/4. It also contains six measures of music. The lyrics "Petit Choeur" are written above the first measure of the choir staff. Measure 80 ends with a forte dynamic. Measure 81 begins with a piano dynamic. Measure 82 starts with a fermata over the first note. Measure 83 begins with a piano dynamic. Measure 84 begins with a forte dynamic. Measure 85 ends with a forte dynamic.

87

**Gay**

cuni: Fa - cti su - mus lac - tan - tes, lae - tan - tes, lae -

cum: Fa - cti su - mus lac - tan - tes, lae - tan - tes, lae -

cum: Fa - cti su - mus lae - tan - tes, fa - cti su - mus lac - tan - tes, lae -

cum: Fa - cti su - mus lac - tan - tes, lae - tan - tes, lae -

cum: Fa - cti su - mus lac - tan - tes, lae - tan - tes, fac - ti su - mus lac - tan - tes, lae -

cum: Fa - cti su - mus lac - tan - tes,

**Gay**

87

94

tan - tes.

94

4 3                    6 6 $\sharp$                     6 6 $\sharp$

102

Fac - ti   su-mus lae - tan - tes, lae - tan - tes, lae - tan -

+

Fac - ti   su-mus lae - tan - tes, lae - tan - tes, lae - tan -

+

Fac - ti   su - mus lae - tan -

102

Petit Choeur

6 6

4 3#

110

tes, lae - tan - tes, lae - tan - tes, lae - tan -  
tes, lae - tan - - tes, lae - tan - tes, lae - tan -  
tes, lae - tan - - tes, lae - tan - tes, fac - ti su - mus lae - tan - tes, lae -  
Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.  
Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Hautbois [I seul]  
Hautbois [II seul]

110

Tous ♫ 6 ♫ 6 4 3[6] Petit Choeur

118

- tes, lac - tan - tes, fac - ti su - mus lae - tan - - tes, lae - tan -

- tes, lac - tan - tes, fac - ti su - mus lae - tan - - tes, lae - tan -

tan - tes, lae - tan - tes, fac - ti su - mus lae - tan - tes, fac - ti su - mus lae -

8

Fac - ti su - mus lae - tan - tes, lae - tan - - tes, lae -

Fac - ti su - mus lae - tan - tes, lae - tan - tes, fac - ti

Fac - ti su - mus lae - tan - - tes, lae -

Musical score for 'La Chasse' by Georges Bizet, showing measures 11-12. The score consists of five staves. The top two staves are in treble clef, the third staff is in bass clef, and the bottom two staves are also in bass clef. Measure 11 starts with a treble clef, a key signature of one flat, and common time. The melody is primarily in the treble clef staves, featuring eighth-note patterns. Measure 12 begins with a bass clef, indicating a change in instrumentation or section. The music continues with eighth-note patterns across all staves. The vocal parts are labeled 'Tous' above the staves.

118

Tous 6 6 6 6

125

- tes, lae - tan - - - tes, fac - ti su - mus lae - tan - - - tes, lae - tan -

- tes, lae - tan - - - tes, fac - ti su - mus lae - tan - - - tes, lae - tan -

+ tan - tes, lae - tan - - - tes, fac - ti su - mus lae - tan - tes, lae - tan - - - tes, lae -

tan - tes, lae - tan - - - tes, fac - ti su - mus lae - tan - tes - fac - ti su - mus lae -

+ su - mus lae - tan - - - tes.

tan - tes, lae - tan - - - tes.

125

6 4 3 6 6 6 6

132

- tes, lae - tan - tes, fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan -

- tes, lac - tan - tes, fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan -

+ tan - tes, lae - tan - tes, fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan -

tan - tes, lac - tan - tes, fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan -

Fa - cit su - mus lac - tan - tes, lac - tan - tes, lac - tan -

Fa - cit su - mus lac - tan - tes, lac - tan -

132

6 4 3 6 5 [b] 6 5 6 b 4 3

140

tes.  
tes.  
tes.  
tes.  
tes.  
tes.

140

6 6 6 9 6 6 6 9 6 6 b 4 3:|

Hautbois [I seul]

147

[Orgue tacet]

Bassons

6 6 6 4 3

155

Lac - tan - - tes, lac - tan - - tes.

Lae - tan - - tes, lac - tan - - tes.

Fac - ti su - mus lae - tan - tes, lac - tan - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - - tes, lac - tan - tes.

Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan - tes.

Lae - tan - - tes, lae - tan - tes.

Tous

Hautbois [I seul]

Tous

Hautbois [II seul]

155

Tous

6

6

9 8 5

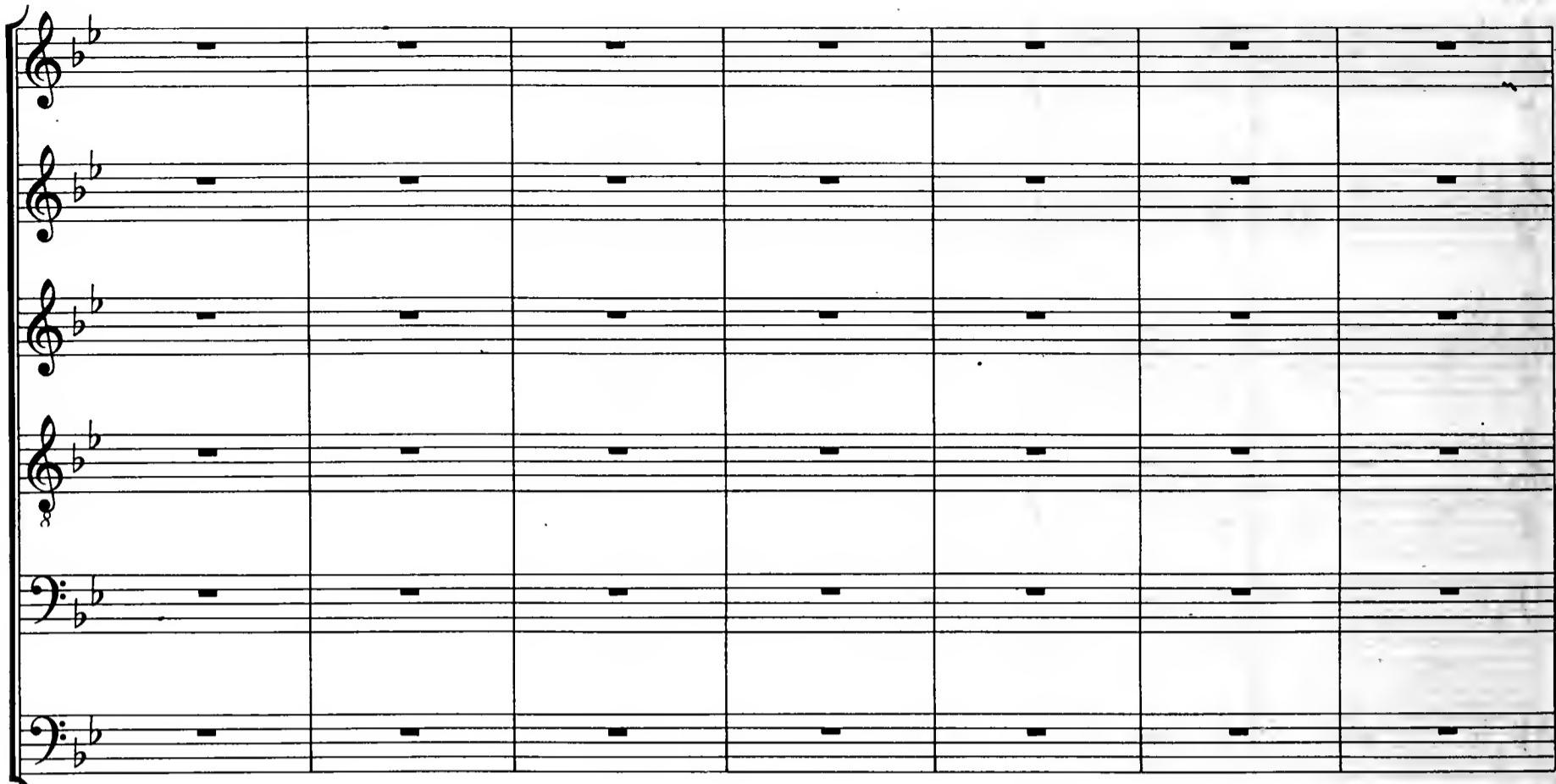
[Petit Chœur]

163

163

[Tous] 6 6 6<sup>♯</sup>

170



170



170



177

Fac-ti su-mus lae-tan - tes, lae-tan - tes, lae-tan - tes.

Fac-ti su-mus lae-tan - tes, lae-tan - tes, lae-tan - tes.

Fac-ti su-mus lae-tan - tes, fac-ti su-mus lae-tan - tes, lae-tan - tes.

Fac-ti su-mus lae-tan - tes, lae-tan - tes, lae-tan - tes.

Fac-ti su-mus lae-tan - tes, lae-tan - tes, fac-ti su-mus, lae-tan - tes.

Fac-ti su-mus lae-tan - tes, fac-ti su-mus lae-tan - tes, lae-tan - tes.

177

6 6 6: 6 6 6: 6 6 6: 4 3

[VI].

Gravement

Violons

Musical score for Violins, Altos, and Basse continue (Vc, Cb) in G minor. The score consists of four staves. The top two staves are for Violins, and the bottom two staves are for Altos and Basse continue (Vc, Cb). The key signature is one flat (G minor). The time signature is common time. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 6, 6, 6, 7, and 6 are indicated below the bass staff.

7

Continuation of the musical score for Violins, Altos, and Basse continue (Vc, Cb) in G minor. The score consists of four staves. The top two staves are for Violins, and the bottom two staves are for Altos and Basse continue (Vc, Cb). The key signature is one flat (G minor). The time signature is common time. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 7, b, 7b, 5, 7, 6, 6, 7, b, 4, and 3# are indicated below the bass staff.

7

Continuation of the musical score for Violins, Altos, and Basse continue (Vc, Cb) in G minor. The score consists of four staves. The top two staves are for Violins, and the bottom two staves are for Altos and Basse continue (Vc, Cb). The key signature is one flat (G minor). The time signature is common time. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 6, 5b, b, 7b, 5, 7, 6, 6, 7, b, 4, and 3# are indicated below the bass staff.

## 14 Recit. [1r. Basse]

Con - ver - te do - mi - ne, cap - ti - vi - ta - tem no - stram: con - ver - - te, con -

*Doux*

14

*Doux*6 $\sharp$ 

6

6 $\sharp$ 

6

20

## [1r. Dessus]

ver - te Do - mi - ne,

cap - ti - vi - ta - tem

no - stram:

Con - ver - te

Do - mi - ne

20

6

4

6

6

6

b

5

26

cap - ti - vi - ta - tem no - stram: con-ver - te, con - ver - te Do - mi - ne,' and 'con - ver -'

26

6                    6                    6

32

te, con - ver - te Do - mi - ne,' and 'cap - ti - vi - ta - tem

32

6                    6/4                    6/5b

38

Vivement

[Basse]

Si - cut tor -

Toutes les Basses

38

4      3      6      6<sup>#</sup>      6      4      3<sup>#</sup>      6

## [VII] Duo

45

Si - cut

ren - in - au -

b      #      6      6<sup>#</sup>      6      4      3<sup>#</sup>

51

tor - - stro, si - cut tor - - stro.

- rens in au - - - - -

- rens in au - - - - -

stro.

[Violons]

[Altos]

*Fort[e]*

51

p.

p.

b8.

b8.

6

58

58

b 6 6b

b 6 6b

b 6 6b

b 6 6b

64

si - cut tor - - rens in au -

64

6

6

6

70

-stro. Si - cut tor -

Si - cut tor - - rens in au -

6

6

6 4 3

6

76

- rens in au - stro in au - stro.

76

# 4 [#] b 6

82

Si - cut  
Si - cut tor -

82

# 6# b 6 # 6 6 #

88

88

tor - rens in au - stro.

rens in au - stro.

88

6 b 6 # 6

94

Si - cut tor - rens in au - stro, in au - stro.

Si - cut tor - rens in au - stro.

Doux

94

# 6 4 3#

## [VIII Récit]

Lentement Seul

[Taille] Qui se - mi - nant in la - chri - mis, qui se -

Basse continue [Vc. solo] 5 6 7 7b 6 7 6

Plus gay +

- mi - nant in la - chri - mis, in e - xul - ta - ti - o -

6 6 6 6b b 6

+ - ne me - tent, in e - xul - ta - ti - o -

b 4 3# 6 6b 6

Lentement +

- ne me - tent. Qui se - mi - nant in la - chri - mis, qui se -

6 4 3 6 b # 7 6

14

Plus gay

mi-nant in la - chri-mis, in e - xul-ta - ti - o - ne me -

6 6 6 6 6 4 3<sup>#</sup>

18

tent, in e - xul-ta - ti - o - ne, in e - xul-ta - ti - o - ne me -

6 6 6 6 6 4 3<sup>#</sup>

### [IX] Trio

22 [♩ = ♪]  
[Haute contre]

[Taille]

8 tent.

E - un - tes i - bant et fle - bant, mit - ten - tes, mit - ten -

22

[Vc. solo]

6 b 6 6 6

29

E - un - tes i - bant et fle -  
Mit - ten -

29

36

bant,  
mit - ten - tes se -  
- mi - na su -

tes, mit - ten - tes se - mi - na.  
mit - ten - tes se - mi - na su -

36

43

E - un - tes i - bant et fle - bant, mit - ten - tes, mit - ten -  
a:  
a: E - un - tes i - bant et fle - bant; mit - ten - tes, mit -

43

b b 6 b 6 b

50

tes se - mi - na su - a, mit - ten -  
bant mit - ten - tes se - mi - na su - a, mit - ten - tes se -  
ten - tes se - mi - na su - a, mit - ten - tes

50

b 6 6 6 7[flat] 4 3[sharp] 6

56

- tes se - mi - na su - a.  
- mi - na se - mi - na su - a, e - un - tes i - bant, et fle -  
se - mi - na, se - mi - na su - a, e - un - tes i - bant et fle -

56

9 8 6 4 7 6 5 6 4 3 [6b] 6

63

E - un - tes i - bant, et fle - bant, mit - ten - tes se - mi - na su -  
bant, i - bant et fle - bant, mit - ten - tes se - mi - na su -  
bant, mit - ten - tes se - mi - na su -

63

b 6 b 6 b 6 5 6 7 6 6 5

70

su - a, mit - ten - tes, mit - ten - tes, se - mi - na, su - a, mi -

70

4 3♯ 6 6 ♫ ♫ 6 b

77

na, se - mi - na, su - a, mit-ten-tes, se - mi - na, su - na, se - mi - na, su - a, mit-ten-tes, se - mi - na, su -

77

6 4♯ 6 6 5 4 3♯ 5 6 6 4 6 6 4 3

## [X] Choeurs

Vivement  
[Dessus]

84

Haute contre  
Taille  
1r. Basse  
2 de Basse

The musical score consists of four staves. The top staff is labeled 'Haute contre'. The second staff is labeled 'Taille' with 'a.' below it. The third staff is labeled '1r. Basse' with 'a.' below it. The bottom staff is labeled '2 de Basse'. All staves are in common time (indicated by 'C') and have a key signature of one flat (indicated by a 'b'). The music is divided into measures by vertical bar lines.

Vivement

Violons [Hautbois]

[Altos]

[Violoncello] Tous

[Bassons]  
[CB]

The musical score consists of four staves. The top staff is labeled 'Violons [Hautbois]'. The second staff is labeled '[Altos]'. The third staff is labeled '[Violoncello]' with 'Tous' written above it. The bottom staff is labeled '[Bassons]' and '[CB]'. All staves are in common time (indicated by 'C') and have a key signature of one flat (indicated by a 'b'). The music is divided into measures by vertical bar lines.

84

The musical score consists of two staves. The top staff is for the right hand of the piano, indicated by a treble clef. The bottom staff is for the left hand, indicated by a bass clef. Both staves are in common time (indicated by 'C') and have a key signature of one flat (indicated by a 'b'). The music is divided into measures by vertical bar lines. The number '6' appears twice in the left-hand staff below the 6th measure.

87

87

5 4 3 6 6



93

ne:  
en - tes au - tem ve - ni - ent cum  
ne: Ve - ni-en - tes au - tem  
Ve - ni-en - tes au - tem ve - ni - ent cum  
ne:  
Ve - ni - en - tes au - tem ve - ni - ent cum

Ve - ni-en - tes au - tem  
ve - ni - ent cum e - xul - ta - ti - o - ne:  
ent, ve - ni - en - tes au - tem ve - ni - ent cum  
Ve - ni - en - tes au - tem ve - ni - ent cum

ve - ni-ent cum e - xul - ta - ti - o - ne,  
cum e - xul -

ve - ni-ent cum e - xul - ta - ti - o - ne,

93

6

6

96

(b)

o - ne: Ve - ni-en - tes au - tem ve - ni-en - ent cum e - xul - ta - ti -  
 ve - ni-en - ent cum e - xul - ta - ti - o - ne: Ve - ni-en - tes au - tem ve - ni -  
 ta - ti - o - ne: Ve - ni-en - tes au - tem ve - ni-en - ent cum e - xul - ta - ti - o -  
 e - xul - ta - ti - o - ne: Por-tan - tes, por - tan - tes ma - ni - pu - los su -  
 ne: Por-tan - tes, por - tan - tes ma - ni - pu - los su -

96

4 3

99

o - ne:

ent,

ne:

os.

os.

Seul  
Ve - ni - en - tes au - tem

Seul

[Violons] Seul

99

6                    6                    6

102

ve - ni-ent cum e - xul - ta - ti - o - ne: Por - tan - tes, por - tan - tes ma - ni - pu - los

Tous

Doux  
[Tous]

[p]

/p/

Tous

[p]

102

6 4 3 6 6 6

106

su - os,  
por - tan - tes,  
ma - ni - pu - los su -

[+]

Seul

[Violons]

Seul

+

+

106

7

6

7

6

109

Ve - ni - en - tes au - tem      ve - ni - ent cum e - xul - ta - ti -  
 Por - tan - tes,      por - tan - tes ma - ni - pu - los  
 Por - tan - tes,      por - tan - tes ma - ni - pu - los  
 Tous  
 os, por - tan - tes ma - ni - pu - los su - - - os. Ve - ni - en - tes, ve - ni - en - tes au - tem  
 Ve - ni - en - tes au - tem

Tous  
 Doux  
 [Tous]

109

6  
 6  
 6  
 6

112

o - ne, cum e - xul - ta - ti - o - ne: Por -  
su - os.  
su - os, ve - ni-en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:  
ve - ni - ent, ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes  
ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes,

112

6 6 4 3

115

tan - tes, por - tan - tes ma - ni - pu - los su - os. Ve - ni - en - tes au - tem ve - ni - ent cum  
 ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes ma - ni - pu - los su -  
 Ve - ni - en - tes au - tem ve - ni - ent,  
 por - tan - tes ma - ni - pu - los su - os, por - tan - tes, por -  
 por - tan - tes ma - ni - pu - los su - os, ve - ni - en - tes au - tem

115

118

e - xul - ta - ti - o - ne: + ve - ni - en - tes au - tem ve - ni - ent,  
os, ma - ni - pu - los su - os, ma - ni - pu - los su - os, por - tan - tes,  
por - tan - tes ma - ni - pu - los su - os, ve - ni -  
tan - tes, por - tan - tes, por - tan - tes ma - ni - pu - los su - os, por - tan - tes, por -  
ve - ni - ent cum e - xul - ta - ti - o - ne, por - tan - tes,

118

118

ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:

por - tan - tes ma - ni - pu - los su - os.

en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:

tan - tes, por - tan - tes, por - tan - tes ma - ni - pu - los su - os.

por - tan - tes, por - tan - tes ma - ni - pu - los su - os.

6      6

124

[Soli]

Ve - ni - en - tes au - tem  
ve - ni - ent cum e - xul - ta - ti -  
Ve - ni - en - tes au - tem  
ve - ni - ent cum e - xul - ta - ti -

124

Petit Chœur  
6

127

o - ne, ve - ni - en - tes au - tem ve - ni -  
o - ne: ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los su -  
o - ne, por - tan - tes, por - tan - tes, ma - ni - pu - los su -  
Ve - ni -

127

7 ♯

6

6

6 ♯ 5 ♯

130

[Tous]

[à2] [Tous] +

Ve - ni - en - tes au - tem ve - - - ni -

os, por - tan - tes ma - ni - pu-los su - - - os.

Por -

Ve - ni - en - tes au - tem ve - - - ni - ent, ve - ni - en - tes au - tem

(h)

en - tes, ve - ni - en - tes au - tem ve - ni - ent au - tem ve - ni - ent, por - tan - tes ma - ni - pu-los

Por - tan - tes, por - tan - tes ma - ni - pu-los su - - - os. Ve - ni - en - tes au - tem

[Tous]

+ + + +

Ve - ni - en - tes au - tem ve - - - ni - ent au - tem ve - ni - ent, por - tan - tes ma - ni - pu-los

130

6 6 6 6

133

ent cum e - xul - ta - ti - o - ne, cum e - xul - ta - ti - o - ne:

tan - tes, por - tan - tes, ve - ni - en - tes au - tem

ve - ni - ent cum e - xul - ta - ti - o - ne:

su - os. Por -

ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes,

133

136

por - tan - tes, ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los, su - os.  
 ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes ma - ni - pu - los su - os.  
 por - tan - tes ma - ni - pu - los su - os, por - tan - tes, por - tan - tes ma - ni - pu - los su - os.  
 tan - tes, por - tan - tes ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los su - os.  
 por - tan - tes ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los su - os.

136

6                    4     3                    6                    4     3

## PSEAUME 125

- I      Prélude  
 II     In convertendo Dominus captivitatem Sion, facti sumus sicut consolati.  
 III    Tunc repletum est gaudio os nostrum: et lingua nostra exultatione.  
 IV    Tunc dicent inter gentes: Magnificavit Dominus facere cum eis.  
 V    Magnificavit Dominus facere nobiscum: Facti sumus laetantes.  
 VI   Converte Domine, captivitatem nostram.  
 VII   Sicut torrens in austro.  
 VIII   Qui seminant in lachrimis, in exultatione metent.  
 IX   Euntes ibant et flebant, mittentes semina sua.  
 X   Venientes autem venient cum exultatione: portantes manipulos suos.

- I      Prélude  
 II     Als de Heere de gevangenen Zions wederbracht, waren wij gelijk degenen die dromen.  
 III    Toen werd onze mond vervuld met lachen, en onze tong met gejuich.  
 IV    Toen zeide men onder de heidenen: de Heere heeft grote dingen aan dezen gedaan.  
 V    De Heere heeft grote dingen bij ons gedaan; dies zijn wij verblijd.  
 VI   O Heere, wend onze gevangenis.  
 VII   Gelijk waterstromen in het zuiden.  
 VIII   Die met tranen zaaien, zullen met gejuich maaien.  
 IX   Die het zaad draagt, dat men zaaien zal, gaat al gaande en wenende.  
 X   Maar voorzeker zal hij met gejuich wederkomen, dragende zijne schoven.

- I      Prélude  
 II     When the Lord turned again the captivity of Sion: then were we like unto them that dream.  
 III    Then was our mouth filled with laughter: and our tongue with joy.  
 IV    Then said they among the heathen: the Lord hath done great things for them.  
 V    Yea, the Lord hath done great things for us already: whereof we rejoice.  
 VI   Turn our captivity, O Lord:  
 VII   As the rivers in the south.  
 VIII   They that sow in tears: shall reap in joy.  
 IX   He that now goeth on his way weeping, and beareth forth good seed:  
 X   Shall doubtless come again with joy, and bring his sheaves with him.



25 15